AMUSEMENT NEWS AND STAGE DOOR CHAT

All Work and No Play Doesn't Make Dull Boy Of Busy Edmund Lowe

By Harriette Underhill

Edmund Lowe loves to work! He also enjoys those other pursuits which to the ordinary mortal come under the head of mortifying the flesh.

He arises at 7 o'clock in the morning, and from his chamber in the tower of the Lambs watches the sun rise over the hilltops as he shaves. Then he walks to the studio—the Norma Talmadge studio, fortunately, and not the Fort Lee brand—because he thinks it is good for him. Arrived at the studio, he puts on his make-up and at 9 o'clock is all ready to act, a silent monument of reproach to all late comers. He then acts until 6:30 or 7 o'clock, after which he removes his make-up, walks to the theater, puts on some more make-up and acts again, and he enjoys it.

Of course, it is pretty nice to be leading man to Norma Talmadge in the daytime and leading man to Lenore Ulric in the night.

Some one told us a long time ago that "all work and no play made Jack a dull boy." Perhaps Jack would have been a dull boy anyway, for it certainly hasn't made Edmund a dull boy. We gathered that in the first half-hour after having talked to Mr. Lowe between scenes.

It is always like that when you interview anybody in a studio; he is forever being called away for a retake, and that was what this was, the shooting of the very last scenes for "The Woman Gives," Norma Talmadge's new picture.

Miss Talmadge called for us at the hotel and drove us over to the studio and then departed on a shopping tour. "I didn't do my Christmas shopping early," she said. "But you don't need me—everybody else is there."

So we went in and got past the boy at the door, who is so cruel and discouraging to all applicants with histrionic longings; and, although the boy doesn't know it yet, we got in the picture, too.

It happened like this: The scene was an interesting one. In the center of the studio was built a street, and the floor was sprinkled with salt to look like snow. About twelve feet up in the air men were suspended who made it snow. Some of them had bags of torn-up paper and others had powdered mica, and when they all sprinkled together well, you could only stand spellbound or gasp "Ain't nature wonderful!"

Mr. Lowe found us a good spot where we could watch everything. Then he went inside the "prop" house and picked up a large bundle wrapped in paper. It was evidently part of the plot, but it looked exactly like six bottles of whisky used to look, wrapped up and ready for delivery.

While we were standing there a man came up and tapped us on the shoulder and said:

"You're No. 5. When I call your number, walk across the set and go into that house." And, because we hadn't time to explain, when he called we walked.

On the way we met Mr. Lowe, and, thinking we might never have a chance before the camera again, we resolved to have one scene with the leading man.

"Good morning," we said. "What have you in that bundle?"

"Six bottles of whisky which I am taking to my sweetheart," he answered.

"You're welcome," we retorted and passed on.

And then, after all, we found that they had been only rehearsing and the camera wasn't going at all.

"Now," we said, "they won't want you for five minutes until they cut up some more snow; come here and be interviewed. First, do you like making pictures?"

"Love 'em."

"Better than the stage?"

"No, or else I should have stayed on the Coast when I was out there working with Clara Kimball Young. I like to make pictures in the day time, but, oh, I love the theater at night!"

"Then you like to work all the time?"

"All the time. I'm never tired. And then he told us about the day's "schedule, which so impressed us that we put it in the first paragraph.

"Do you screen well?"

"Beautifully," replied Mr. Lowe, with enthusiasm. We laughed. The answer delighted us.

"You know, it's strange, but we never have seen you on the screen. But on the stage—well, your present play, 'The Son-Daughter,' is the only thing we haven't seen you in, and that only because you opened while we were out of town. In 'The Roads of Destiny' last season we saw you six times. Did you like 'The Roads of Destiny'?

"Better than anything I ever had done."

"And 'The Walk-Offs'—well, we only saw you in that once. Did you like 'The Walk-Offs'?"

"I think I hear somebody calling me," answered Mr. Lowe. And he really did. They were going to take the scene again, and when he returned we forgot to find out if he liked "The Walk-Offs." So we never shall know.

Mr. Lowe returned joyously. "I've finished," he said. "What do you think of that, and it's only 5 o'clock! If you'll wait I'll have my make-up off in a jiffy, and I'll take you crosstown."

The studio is on Second Avenue.

"Wait," we answered. "You aren't going to walk?"

"Not this time. We'll ride, and I'll have time to get some dinner before I go to the theatre to-night."

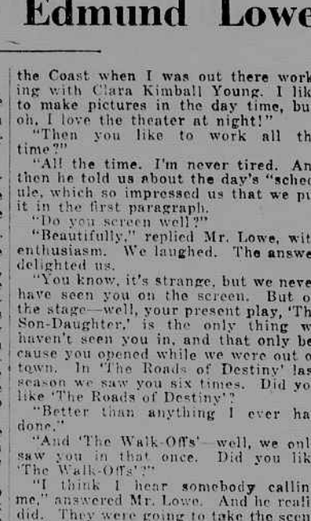
"Do you usually dispense with dinner?"

"Well, you see, sometimes I can't make it and I have to eat something with one hand while I make up with the other. Not that it matters."

Oh, those healthy people who can walk ten miles, work twenty hours a day and go without eating!

And on the way across town we learned that Mr. Lowe has been on the stage only eight years, that he started in stock on the Western Coast and that he never has played in "East Lynne," "Lena Rivers" nor "Uncle Tom's Cabin." He also mentioned no desire to play Hamlet. Edmund Lowe is entirely original!

At Moss's Broadway



Mildred Harris in "Forbidden"

What Briggs Saw at "Miss Millions"

Houdini Is in the Movies To Perpetuate His Work As a Master Magician

If Harry Houdini were to die to-morrow he would pass out content with the fullness of life and with the knowledge of experiences such as few men have had. He confessed this quite simply as he sat in his study and tinkered with the keys of a typewriter. The room had more of the atmosphere of the student than of the magician. Houdini, among other things, is a writer and lover of books. His shelves are filled with rare specimens of many kinds. His collection of books on magic is the most extensive in existence.

The keen, piercing eyes of the magician were focussed intently on his audience as he told something of his life story. The knotted wrists that have defied handcuff and manacle and made Houdini a universally known figure lay in repose. There was concentration in every line of his figure. It is this very quality, he says, that has enabled him to do unaccountable things.

"If I were die to-morrow I could not complain," said Houdini, "because I have performed every known feat of magic from the smallest to the largest. The most remarkable thing probably was my vanishing elephant Jenny weighing 10,000 pounds, who used to disappear systematically in the Hippodrome. My smallest feat was swallowing a couple of packages of needles and bringing them out threaded.

"In my opinion Harry Kellar, the orginator of the levitation wonder, Princess Karmac, is the greatest magician the world ever saw. This feat is one of the classics of wizardry. At present I am writing Kellar's biography. There is a different spirit among the magicians of to-day. More of them are specializing and they do not zealously try to keep their secrets from each other as they did in the old days. They are more intent now on improving their art than they are on furthering their interests."

Houdini's discovery of his lock-breaking gift dates back to the time of his mother's pies. As a boy in Appleton, Wis., he wanted to get into the cupboard where the pastry was kept, but mother had the key, so Harry simply manipulated the lock. It cannot truthfully be said he realized then that he had any special gift in this direction. But later, when he worked in a machine shop a young man came in handcuffed. The key had been lost and he wanted to free himself. Houdini struck on a way of releasing him and thought nothing more of it until he became a magician. Endless theories have been advanced as to the secret of his powers. There are those who say he slips out of handcuffs as an eel slips through the fingers of an amateur fisherman. Others say he manipulates cell locks by muscular magnetism. There is a further supposition that he squeezes himself through bars of cells. Superstitious persons believe that spirits help him to escape.

"I have accomplished everything by natural means," said Houdini when questioned on this score, "and not entirely by brawn. Brain work has been necessary, and concentration has meant more than everything else put together. It is the presentation of the trick, and not the trick itself that interests me. In mystery work I always believe I am the person who is talking. No, I don't believe in spiritualism at all, and I think the ouija board is nothing more nor less than a pleasant pastime. I have traveled all over the world and studied magic from every angle. It is fascinating beyond belief."

One and a half years ago Houdini decided to go into motion pictures, because he wanted some of his feats to endure. The next generation would be skeptical and think the stories of his magic handed down to them exaggerated unless they had actual proof, he argued. In his latest picture, "Terror Island," he was thrown overboard into the sea in a box with 500 pounds of dead weight, got out of the box and finally, out of the water. In this picture he also does the Indian rope trick. The rope is supposed to hang without any visible means of support. He climbs up it.

Houdini sails for England this week to fulfill a vaudeville engagement. Then he intends to stay in the movies, and during 1921-22 he will tour the world, making a mystery picture. He thinks motion pictures the most wonderful profession in the world, because there is a place in them for the old as well as the young. While in Europe he intends to be picturized jumping from the Eiffel Tower and London Tower Bridge in a parachute. He has a theory that a flash of the director of every motion picture should be thrown on the screen.

Houdini is forty-five years old and looks thirty-five. He runs all his errands like a school boy and believes in vigorous physical exercise for everyone. He neither drinks nor smokes. He thinks the greatest thing he ever did was inventing a diving suit from which the diver can escape. He is handing over his invention to the government. Among other things he invented the wardrobe trunk and the double-colored typewriter ribbon. He is the author of "The Unmasking of Robert Houdini," "The Right Way to Do Wrong," "Handcuffed Secrets" and "My Life History." He is president of the Society of American Magicians and of the Magicians' Club of London.

Harry Houdini

New York Girl Made Her First Dramatic Hit In a New York Theater

Usually when a new, young actress makes a big-sized hit in a Broadway production the management digs deep into the mine of biographical data and finds that the new favorite hails from Zebulon, Ohio, or Birdseye, Idaho. Also, that she came to New York to make her way in a big, cruel world, and back home on the farm there's a big, two-story, old-fashioned house—

That's usually the way of it, and usually the truth. But not so in the case of the slender, blue-eyed little girl who sprang into prominence with the opening of "For the Defense" at the Playhouse. This young actress is Winifred Lenihan. She didn't have to come to New York—she was born here. She also was educated here, went to dramatic school here, hunted a job here, got it, and made her début in a New York theater before a New York audience.

But because she happened to be born within subway distance of the theatrical district it doesn't follow that Miss Lenihan, who is just as naive and pretty as she can be, didn't have her own little trials. She did. Obstacles popped up right and left, not the least of which was the determination of her mother that she should be a school teacher.

Perhaps it was the thought of a school teacher's rather uncertain future and wages that led Miss Lenihan to hesitate before entering Smith College. She had been graduated from Bryant High School, Long Island City. And she had been a good student. Her room at Smith had been reserved—but something happened. The young lady happened to catch sight of the advertisement of a dramatic school. That spelled the end of her scholastic ambitions.

She went to the dramatic school and worked hard, and when she finished her course she started out to look for a job. Even then her knowledge of the theater was limited. She confessed while sitting in her snug little dressing room at the Playhouse that she thought the best way to get to see Mr. Belasco would be to go to the box office of the Belasco Theater and ask for him—yes, sir!

Finally Miss Lenihan secured an engagement in Winthrop Ames's production of "The Betrothal." It was a Broadway part in a Broadway show at a Broadway theater—but not a speaking part. Anyway, she made a pleasing impression. Richard Bennett, the star of "For the Defense," saw her and remembered her work.

And it happened that John D. Williams, a short time ago, was looking for a young girl of the type required for the role of Anne Woodstock in the Elmer L. Rice drama. It was a part that required youthful charm and freshness and real emotional power. Miss Lenihan saw Mr. Williams after several unsuccessful attempts, and then Mr. Bennett saw Miss Lenihan. That was all that was needed. Winifred Lenihan got the part, and she is playing it much to the satisfaction of Mr. Williams, Mr. Bennett, the New York critics, her mother and three sisters. Only one person so far has found her work not to his liking. This hard-to-please individual is none other than her five-year-old "kid" brother, who'd much rather see Bill Hart act than Sister Winnie any day.

Miss Lenihan is just twenty. While she has shown extraordinary power as an emotional actress, it is her ambition to play comedy, perhaps farce. But notwithstanding these desires, she is ready and willing to play any sort of rôle, as she believes that versatility, after all, is what really counts.

Winifred Lenihan

Chorus Girl Shortage Only in Short Girls, Assures Mr. Wayburn

There is no alarming shortage of chorus girls. At least Ned Wayburn said so last night, and New Wayburn should know. He has hired more chorus girls than any one else on Broadway and that means anywhere. So another fabrication is nailed and a possible panic averted.

"That is," qualified Mr. Wayburn, "there is no shortage of the common or roof-garden variety of chorus girls as such. There is, however, looming as a possibility a shortage of short chorus girls."

It seems on investigation that chorus girls are distinctly classified. There is the tall, shapely, majestic creature, who displays priceless costumes and whose art consists in stalking languidly through a part and gazing sideways through downcast lashes at the front row. She is the "show girl." Then there is the "medium." This isn't the kind of medium who takes two berries out of your jeans and tells you John Barleycorn is going to win the sixteenth at Havana. It's a girl who is not big enough to be a show girl and who isn't little enough for the pony—just the right size for the downright hard, effective work which makes a show scene. Last is the small type. Now of this small type there is a certain kind of girl who is known as "quality." She is competent all the way through. She can dance, sing, and, above all, look. She is cute. This little fairy is getting harder and harder to find.

Why?

Even this threatened shortage has not, however, affected the Wayburn shows, he says. "We are better fixed than most producers. We have a higher rate of pay, a broader field of selection, I think, and I believe I may claim it is no idle boast, that my long experience has enabled me to take better care of show girls than most other, and especially new, producers. Then there is the quality of the shows with which I am connected. I can get a kind of girl for the Capitol and Ziegfeld Revues who might hesitate to join some other shows.

"For instance. Chorus girls are very human. A girl will join a show such as the two I have mentioned for reasons other than salary. First they present a future. Each girl is studied. Her individuality is recognized. She has a chance. Second, there is the lure of the beauty of the setting and especially of the costuming of the shows. There is no woman on earth to whom the chance to wear a $1,500 gown which is built to mate her, and only her, beauty and originality does not appeal."

Even in the matter of pay Mr. Wayburn presented a rosy picture of the luck of the present chorus girl in the free-for-all-between-wage scale and mounting costs. "My first association with chorus girls in the show business was with May Irwin in 1897," said the producer. "We had an excellent show and got the best in the way of chorus Broadway could offer. The girls were paid $12 a week in New York and $15 on tour. A show with which I was associated shortly afterward paid the girls $20 a week, and at that sum, without any desertions, the show went to the Pacific Coast over the Northern Pacific and played back over the Southern route. The girls bought all the accessories of their costumes and paid their own sleeper and dining car bills."

As a contrast Mr. Wayburn said that the present rate of pay at the Capitol and the Follies was $50 a week.

The Ensemble Director

Ned Wayburn

Leon Errol, Prize Drunk Of the Stage, Does Not Touch a Drop Himself

Leon Errol had not found time to remove the drunken camouflage from his nose when we routed him out behind the scenes at the Palace Theater. He apologized for its condition, said it wasn't natural and modestly draped a towel around his shoulders. We told him there was only one thing in the world we wanted to discuss with him and that was prohibition, and didn't he think his part would soon go out of fashion.

"The drunken man go out of fashion? Ha! ha! ha! That's good. Not yet awhile. But if you'll believe me, prohibition doesn't mean anything in my life. I've been studying the drunk for so long that he has became a pathological problem to me. And I don't drink myself."

This was depressing news, for Leon Errol has been playing "wet" parts ever since he learned to swim at a negligible age in Australia, the land of his birth. His drunken dance in the "Follies" has become a classic of its kind, and his performance in the Palace last week on his return from the London Hippodrome was one of the most excruciatingly funny things we have ever seen.

"Now tell us exactly how it's done and just where you get the psychological bent of the drunk if you don't know what it is to be half seas over?"

"I suppose it is rather funny to be drunk in town and prohibition in vogue," he fenced. "I hope it didn't make people feel too thirsty. I'm afraid it must be instinctive in my case to mimic the inebriate. When I once found that it was a likely part for me, I made a point of following drunks along the street and watching their antics. They are really the most irrational beings in the world and they never do what you expect them to do. They have led me some wild goose chases in my time. Of course, I have studied my friends, too," jocosely remarked Mr. Errol, as a Scotch friend put his head around the door and invited the "drunk" to hurry over to the club. The Scotsman didn't think this very complimentary, especially in front of a reporter, and he said so.

"You know, I started life by being a doctor of drugs, although I am now a doctor of drunks," volunteered Mr. Errol. "I have the D. D. degree either way. It's a fact! My family wanted me to be a doctor. I was agreeable at first, but later I changed my mind. So I turned my attention to the stage and toured Australia and New Zealand with Paul Martinetti. From him I acquired some pantomimic ability. Then I became a circus clown. I rode bareback, tumbled for the multitude, and otherwise distinguished myself as a rough citizen, little thinking that eventually I was to land in a Shakespearian cast. I played for a season with George Rignold in Sydney, and was alternately Hamlet, King Lear, Mercutio, Puck and even the nurse in 'Romeo and Juliet.' Musical comedies followed, and presently I came to the western coast of this thriving continent and worked my way to New York. Eventually Mr. Ziegfeld got hold of me, and you know the rest."

Mr. Errol found America some twenty-one years ago. When he became known here he went to Britain, and before returning this time staged five productions for Albert de Courville at the London Hippodrome. He has done much work for Sir Arthur Butt, both in London and Paris. He appeared in London in several of the comedy scenes from the Ziegfeld Follies.

A MacManus Star

Helen Ferguson

Charmed by Our Women And Their Recognition, Eve Balfour Will Stay

Women are the generals in the U. S. A. So it seems to Eve Balfour, the well known British actress and film star, who arrived in New York last week and who intends to remain here. Nothing has impressed her more than the capacity of American women and the way their men treat them.

"Your men are wonderful," she said when seen at the Hotel Majestic, where she is staying. "They have such a broad, generous outlook on life. And your women are so well dressed and efficient that I don't wonder they get everything they want. Such freedom! Such independence! Such vitality! But that is New York all the way through. I cannot imagine how an anæmic person could exist in a city of such vitality. Personally, I am magnetized by it and already I love it.

"It was your sky line that first won my heart. In making one of my pictures, 'The Yellow Hand,' I sailed across the Atlantic, and we came into port, although we were not allowed to land. You can imagine how tantalizing it was. I decided there and then that I would come here to live and make pictures. And here I am!"

The artistic side of motion pictures interests Miss Balfour chiefly. She was an artist by profession and had a studio in Chelsea before she went on the stage. She was born and grew up in New Zealand.

"I suppose it is rather unusual for an artist to become a motion picture actress, but to my mind it is an enormous advantage to bring to your screen work the knowledge of composition and drawing acquired in the study of art. Pictures are becoming more artistic every day, and the person who has originality and an artistic sense can do much to raise the standard all round. Personally, as I pose for the camera, I always try to visualize the scene and to throw myself into the part. My work on the legitimate stage gave me the habit more or less. I have done a great many emotional roles, and have played with Sir Herbert Tree in 'Macbeth, 'Twelfth Night,' 'The Taming of the Shrew' and other plays by Shakespeare.

"But I think, even after heavier work on the stage, motion pictures are a wonderful field. They are satisfying and they are a greater power than we realize. There is nothing in its history quite parallel with the way the British public has gone crazy about pictures. It is even more remarkable than here, because, ordinarily, the British do not move so rapidly as do Americans.

"On the legitimate stage in Britain there is an unfortunate tendency toward the risqué play just at present. It is part of the aftermath of war, this laxity of standard. At the same time, I don't think it is necessary. People are always ready to take anything you give them, and if the offering is fine enough they will want more of the same kind."

Miss Balfour finds the machinery of living marvellously oiled on this side of the Atlantic. Americans are almost too comfortable and secure, she believes; a condition which is always subject to upheaval. If she had known how wonderfully women were treated in this country, how free and independent they were, how talented, she would probably have come straight here from New Zealand years ago, she asserted.

A Modern Desdemona

Margot Kelly in "Carnival"

Mimi Aguglia Admires American Audiences, But Swears by Italy

Using the English language for the first time in her life on the stage, Mme. Mimi Aguglia, who opened in "The Whirlwind" at the Standard Theatre last week, came off with flying colors in her flawless delivery of what is to her a strange tongue. There was little about her to suggest the foreigner except her gestures. She is startlingly like Nazimova. Hundreds of times in her life she has been taken for the screen star, she confessed when seen in her dressing room after the play. She has the same piquant features, expressive gestures and quick, flashing ways.

"Of course, it was rather a handicap playing the part of Chiquita in English. I speak French, Portuguese, Spanish and German fairly fluently, but am less at ease in your language. Naturally, it is harder to express emotion if one has to think for a word, and I am instantly aware of it if I give so much as a wrong inflection. But Americans have been very kind to me and I always love an American audience. You are such wonderful artists and such kind-hearted people. I appeared here in an Italian play on Broadway nine years ago, so that this is not really my American debut."

Mme. Aguglia inherited her love of the stage. She was born in Palermo, Sicily. Her mother belonged to an old, aristocratic family and her father's people wanted him to become a priest. Three months before his initiation he eloped with Mimi's mother. They played with an Italian company, her mother taking the juvenile leading part.

"So you see I was really born on the stage," said Mme. Aguglia after detailing this piece of family history. "I belong to it and I love it—ah! there is nothing that I love so much. I hope to play until I die. I have appeared before all the crowned heads of Europe and have done many of the big emotional roles. I was a young girl playing Camille in Paris when Charles Frohman saw me. He engaged me to come to New York to play in Italian. That was how I came to visit America."

Mme. Aguglia has more than a superficial knowledge of the Mexican background of "The Whirlwind." She lived in Mexico for some time and is passionately fond of riding. One of the things she likes about the play is the part played by horses. She has lived in Buenos Ayres and, indeed, has traveled the world over.

"There is such a vast difference between the Italian and American stage," she declared. "I find it fascinating to have the experience of both. I do not believe a higher standard is demanded of the actor anywhere than in my native country. Mere histrionic ability is not considered enough. A lifelong study is demanded of one. One must be educated and know the languages. One must study the technic of the stage. It is not enough to make what you call a 'hit.' There must be character and ability in the background before enduring success comes to one.

"You see, we believe it is not enough to entertain our audiences. We must educate them. The Italian goes to the theater fully realizing that he is going to be instructed, and he scorns the play that is devoid of motive. We consider the stage one of our great educative institutions and acting a dignified profession. Your American theater is very brilliant, versatile and progressive. You are the entertainers par excellence. Broadway is a radiant throughfare that takes the foreigner to its heart and brings a catch to the throat. I hope it may long be near its glitter."

"Adam" Kruger Waited Till He Found He Was Fit to Storm New York

Otto Kruger, who is playing Adam in "Adam and Eva," at the Longacre, was unknown to New York four years ago. Like many others, he had but one ambition, to appear in a New York production, but he had the good sense to resist the sirenic call, knowing that he was not yet prepared. He hails from Toledo, and for six long years previous to his appearance before a metropolitan audience toured the Middle West with repertory companies.

"These experiences," he said, "were the best preparation possible. One instance in particular which illustrates what is demanded of a stock actor was an ordeal I underwent when I answered an 'ad' in a dramatic weekly and joined a repertory company playing down in the wilds of Texas. The manager handed me thirteen parts, telling me it was necessary that I should get up in every one of them at once, as they were changing the bill nightly. The ability to memorize a part quickly was to stand me in good stead later on, however, when my real opportunity to appear before a New York audience came.

"It was in 1914 that 'The Lure' was nearing the end of its run here and was about to be sent to Chicago when George Probert told the management he would not accompany the play on tour. His declaration was not taken seriously by the management until the day before the scheduled departure. Then I was given a chance to assume his role, one of the most important in the play. I was handed the part, consisting of seventy-four 'sides,' on Friday morning, studied all that day and night and the following day. Saturday afternoon I was given an hour's rehearsal and went on Saturday night."

In "Adam and Eva"

Otto Kruger

Vaudeville

PALACE—Grock, the French musical clown, is the new music hall star from Europe to head the bill. A. B. Walkley, of "The London Times," said of Grock upon his departure for this country: "An apparent idiot, he has wholly unexpected superiorities, acrobatic skill and virtuosity in musical execution." Leon Errol remains for a second week in "The Guest." George MacFarlane, baritone; Sheila Terry, dancing ingenue, heading "Three's a Crowd"; the Spanish Revue, Billy Gould and Corinne Arbuckle in "The Battle of Paris," Joe Browning, Mijares, in a wire act, and Page, Hack and Mack complete the bill.

RIVERSIDE—Grock, the French musical clown, will top the bill. The Mosconi Brothers, "Vic" Quinn & Co., Ben Bernie, Hugh Herbert & Co., Swift & Kelly, Yates and Reed, Hanlon & Clifton, Le Poilu, and the news pictorial will complete the bill.

COLONIAL—Irene Franklin will make her first appearance at this theater in nearly three years. Claude and Fannie Usher, "Ye Song Shop," Lane and Moran, Grace Nelson, George M. Rosener, Otto Brothers, Gautier's "Bricklayers," the Ara Sisters, and the news pictorial will round out the bill.

EIGHTY-FIRST STREET—Florenze Tempest will top the bill. Assisted by Alten and Allen, with George Harriss at the piano, Miss Tempest will present her newest revue, called "Tumble in Love." A film version of Richard Harding Davis's "Soldiers of Fortune" will be shown. Others on the bill will include Jean Adair and company, Bennett and Richards, Allman and Nally, Alf Loyal's dogs, the Carson Trio, a photo-comedy feature and the news pictorial.

LOEW'S AMERICAN—"His Taking Way," with six pretty misses and two comedians, Kelly and Boyd, will head the first half of the week's bill. Others will be Marion Munson and company, Dave Harris, Frank Browne, Faye and Jack Smith, Kaufman and Lillian, Julia Edwards, and Cross and Sanders. "Fatty" Arbuckle in "The Hayseed," and Frank Keenan in "Brothers Divided" will be the film offerings. Stevers and Lovejoy in a song and dance review will be headliners the past part of the week. Others will be Holden and Herron, Les Morchantes, the novelty minstrels, Jim and Julia Challis, and Mlle. Harding. Mary Miles Minter in "Anne of Green Gables" will be shown on the screen.

Brooklyn Theaters

MONTAUK—John Golden will present Austin Strong's comedy, "3 Wise Fools." Claude Gillingwater, Harry Davenport, Howard Gould, Helen Merken, Charles Laite, Minnie Remaley, Samuel E. Hines, Homer Hunt, Wallace Fortune and Harry Forsman are in the cast. Special matinee Thursday, New Year's Day.

MAJESTIC—Grace George in "The Ruined Lady," a new American comedy by Frances Nordstrom, is the attraction. Supporting Miss George will be John Miltern, Frances Nordstrom, Helen Reimer, Caroline Locke, Marie Bryar, Freeman Wood, Richard Farrell, William I. Clark and Witty Cosgriff.

ORPHEUM—Pat Rooney and Marion Bent head the bill in Edgar Allan Woolf's revue, "Rings of Smoke." Ella Shields, Dorothy Shoemaker & Co., Swor Brothers, Toto, Ann Gray, the Juggling Nelsons, Margot and Francois, and the news pictorial complete the bill.

BUSHWICK—Alexander Carr will top the bill in the playlet, "An April Shower," by Edgar Allan Woolf and Mr. Carr. Whiting and Burt, Williams and Wolfus, Dugan and Raymond, Fallon and Brown, Fisher and Gilmore, The Nolans, "Gems of Art" and the news pictorial will round out the bill.

Neighborhood Theaters

SHUBERT-RIVIERA—"Nothing But Love," a musical comedy which has just concluded an engagement at the Forty-fourth Street Theater, will be the attraction for the week. The cast is headed by Andrew Tombes and includes Ruby Norton, Marion Sunshine, Florence Enright, Arline Fredericks, Clarence Nordstrom, Stanley H. Forde, Easton Yonge and Millicent Gleeman.

COLUMBIA—"The Roseland Girls" is the New Year's week attraction. "Before, After and After That," book and lyrics by William K. Wells and music by Hal Dyson, is the burlesque. Harry Coleman, Bert Lahr, Kitty Mitchell, Stella Ward, Jim Hall, B. Joss, Ben Hilbert, Margaret Mannette, Mattie DeLece, Beatrice Darling and H. Bart are in the company. An extra performance will be given New Year's eve, beginning about 11:45 p. m.

At the Palace

Crock, the French Clown